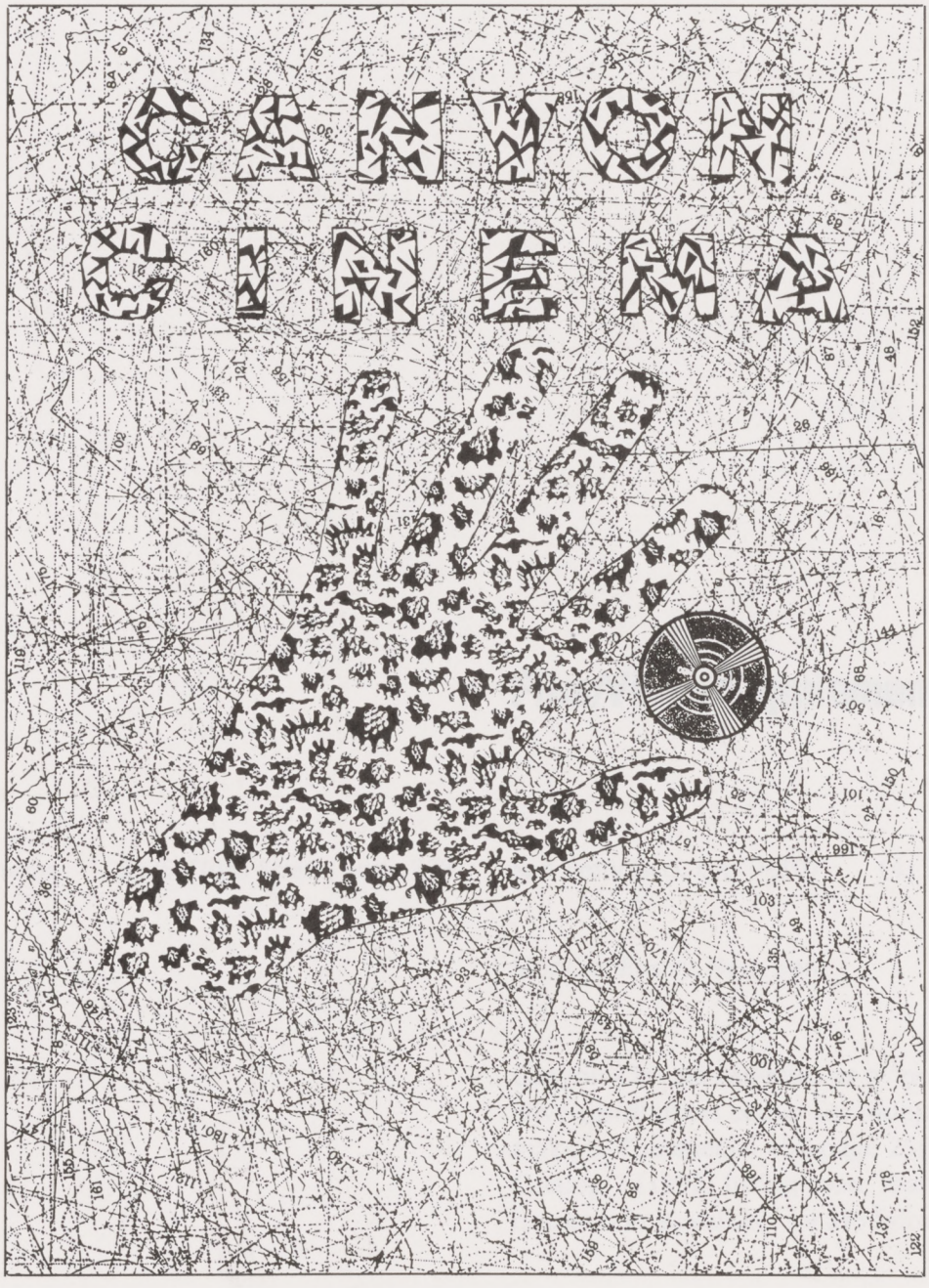
CANYON CINEMA



Film/Video Supplement 1993

CANYON CINEMA

Film/Video Supplement 1993

Canyon Cinema 2325 Third Street, Suite 338 San Francisco, CA 94107 (415) 626-2255

Monday-Friday, 9am-5pm

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers. The special 450-page 25th anniversary Catalog 7 (1992) listing more than 3500 titles for distribution is available for $15 from Canyon Cinema.

Canyon Cinema
Film/Video Supplement 1993
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and member filmmakers of
Canyon Cinema

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Ordering Information

FILM RENTALS

Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema are listed in this catalog, following rental fee information. We invite purchasers to contact us for further details.

Additional Films Available for Rent

Canyon Cinema Catalog #7 contains complete descriptions and rental fees for more than 3,000 works available to rent from more than 360 filmmakers worldwide. In addition, Canyon Cinema continuously receives new titles for rent. There are films not listed in either Catalog #7 or its supplements that are available directly from member filmmakers. If you wish to order Catalog #7 or if you have any questions about films not listed, please contact Canyon's office.

How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than 7 WORKING DAYS prior to OUR SHIPPING DATE. Failure to do so makes the offender liable for assessment of penalty charges and seriously inconveniences other film users.

Ordering Information/Film Rentals

Shipping and Handling

Films are shipped via United Parcel Service 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of $5 for the first film title for each showdate, and $1 for each additional film, is included on the invoice.

Renters are required to return films PREPAID POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE—excluding United Parcel Service or Post Office holidays.

Renters are to insure all shipments for at least $100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time the film spends in transit and the risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession MUST NOT BE REPAIRED (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). NEVER attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

Note: Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the continental United States. It is the broker's responsibility to transport the films, at the renter's expense, to the exhibitor.

All invoices are to be paid in United States currency.

International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States currency.

Ordering Information

VIDEOTAPE SALES

Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both. Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, resold, or broadcast on television. These stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of $8.00 for the first tape ordered, plus $3.50 per additional tape, will be charged in addition to the sale price. California residents must add 8.5% sales tax.

Format

Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume. Canyon Cinema Catalog #7 is also available from our office. This volume contains more than 3,000 film titles available for rent by more than 360 filmmakers worldwide.

Copyright Protection

All tapes listed in this volume are protected by Title 17 of the United States Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette [unless otherwise specified] is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."

Films for Rent

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

Gary Adlestein

Candy

A portrait of Philadelphia-based poet and painter Candy Kaucher; three cameras shooting (randomly on/off after J. Cage), synch sound; camera rolls A/B/C printed. Shown at Conspiracies, 1992.

1989, S8mm, color/so, 11m (18fps), $25

Peggy Ahwesh

The Deadman

Made with Keith Sanborn. Featuring performances by Jennifer Montgomery, Roman Quanta la Gusta, Scott Shat, Diane Torr and Leslie Singer.

"THE DEADMAN charts the adventures of a nearly naked heroine who leaves the corpse of her dead lover in a country house, goes to a bar and sets in motion a scabrous free-form orgy before returning to her house to die. The film manages to approximate the transgressive poetic prose of Bataille (a mixture of elegance, raunchy defilement and barbaric splendor) while celebrating female sexual desire without the usual patriarchal-porn trimmings." Jonathan Rosenbaum, *Chicago Reader*

Shown: Whitney Biennial, 1991; Creteil International Festival of Films by Women; Melbourne International Film Festival; Festival de Nouveau Cinema, Montreal; Museum of Modern Art; Other Cinema, San Francisco.

1989, 16mm, b&w/so, 40m, $125

Leslie Alperin

SideTRACKED

SIDETRACKED, my rendition of a feminist quest film, sets the story of a woman's personal journey through Western Europe against the larger experience of travel. The mythology of travel is juxtaposed with the mythology of romance, and the woman's journey becomes a catalyst for reflection on the relationship between personal expectations and cultural myths.

"In Leslie Alperin's SIDETRACKED, a woman whose presence is articulated solely through voice (one track of the film strip) travels to Europe. Exquisite optically printed images (the other track of the film strip) are intercut with found footage and Viewmaster cards to suggest the idealized image the traveler seeks. But as the title indicates, it is through partial and incomplete communications, a halting conversation in a partially learned language, a quarrel with a lover who is almost a stranger, and memories of romantic travel films seen in childhood, that the traveler experiences Europe." Kathy Geritz, Pacific Film Archive

1992, 16mm, color/so, 22m, $50

Alfonso Alvarez

La Reina

La Reina de los Sueños

Reina de la casa, Reina de la sombra

Reina de viento, Reina del trueno

Mujer admirada, Mujer iluminada

***La Reina* by Alfonso Alvarez**

In childhood, we see the world as a mystical universe continually reshaping itself. The miraculous is part of the everyday until we are taught to separate the real from the imaginary. When we split the two, we unlearn the secret language that speaks to us in dreams. In dreams, the images come like waves to the beach. Los sueños that come with our eyes wide open are the reminders of how close we are to the mythical world and how we choose to block it out of the everyday. Those visions/visitations are the windows to our hearts. At the deepest levels, the image of the Virgen de Guadalupe becomes one of the focal points through which we see into the humanity of each other. These things must always be relearned.

1992-1993, 16mm, color/so, 10m, $30

Available for sale on videotape.

Martin Arnold

Passage à L'Acte

Given context: a Hollywood text from the early sixties; a family breakfast with husband, wife, son and daughter.

Inscribed: a *re*-petition of what is diminished, set apart and alien; a symptom.

Four people at the breakfast table, an American family, locked in the beat of the cutting table. The short, pulsating sequence at the family table shows, in its original state, a classic, deceptive harmony. Arnold deconstructs this scenario of normality by destroying its original continuity. It catches on the tinny sounds and bizarre body movements of the subjects, which, in reaction, become snagged on the continuity. The message, which lies deep under the surface of the family idyll, suppressed or lost, is exposed—that message is war.

"The first shock, the first flight, the fear at the beginning of the film: The son jumps up from the table and throws open the door, which sticks in an Arnoldian loop of hard, hammering rhythm. He is compelled to return to the table by a mechanically repeated paternal order, "Sit down." And at the end, when the two children spring up, finally released from their bondage, Arnold is again caught at the door; at the infernally hammering door, as if it were completely senseless to try to leave here—this location of childhood and two-faced cinema."—Stefan Grissemann

Shown: Oberhausen; Cannes, Semaine de la Critique; Rotterdam; Melbourne; Sydney.

1993, 16mm, b&w/so, 12m, $40

***Passage à L'Acte* by Martin Arnold**

Robert Ascher

Bar Yohai

Bar Yohai was a second-century visionary who, in popular belief, wrote the Zohar, the main Kabbalah text. Kabbalah is the Jewish mystical tradition. All but the last scene in BAR YOHAI was created by painting directly on clear film, one frame at a time. The film's images—tree, mirror, candelabra and the ten dots with which each is constructed—are the Zohar's figures for how the world got started and keeps going. Once every year there is a celebration honoring Bar Yohai at his tomb in Meron, Israel. The last scene is composed from photographs taken on the roof of the tomb during the celebration. The soundtrack, a song praising Bar Yohai, was also recorded during the celebration in a town (Safed) a few miles from the tomb.

Shown: Museum of Modern Art, N.Y.; Chicago International Film Festival (Award); Jerusalem Film Festival; New York Exposition of Short Films.

1988, 16mm, color/so, 6m, $20

Blue: A Tlingit Odyssey

In just about every culture, there is a myth in which a hero ventures forth, discovers something of great value, and then returns with his gift. The details vary from culture to culture, but everywhere the broad outline is maintained. BLUE is a visual rendering of the Tlingit hero myth. The Tlingit are Native Americans who live in southeast Alaska. In their version of the myth, the heroes are four brothers who search for the color blue, find it and return home. The images were created by drawing and painting directly on clear motion picture film. All together there are over 7,000 drawings. BLUE looks organic, spaceless and timeless, all of which is in keeping with the nature of myth.

Shown: Museum of Modern Art, N.Y.; American Indian Film Festival; Los Angeles International Animation Festival; Canadian International Film Festival (Award).

1991, 16mm, color/so, 6m, $20

Craig Baldwin

¡O No Coronado!

This black-comic Conquistador chronicle aggressively reconstructs the 1540 Spanish invasion of those Pueblo Indian lands now known as the American Southwest through a multifarious, mixed-tense montage. Live-action vignettes are densely woven into wildly diverse "found" footage, video-to-film FX, and a time-warped musical mix, to create not only a sensual cinematographic fabric of allusion, gesture and landscape, but also a polysemic, post-colonial pastiche of critical perspectives on the Conquest outside of any one discourse. Animated graphics, collateral material and multiple voices interpenetrate the epic collage, conjugating a delirious, open-ended historiography that updates issues of imperialism, tourism, treaty rights and environmental protection from the 16th century to the present, and beyond.

1992, 16mm, color/so, 40m, $80

Available for sale on videotape.

Yann Beauvais

Sid a Ids

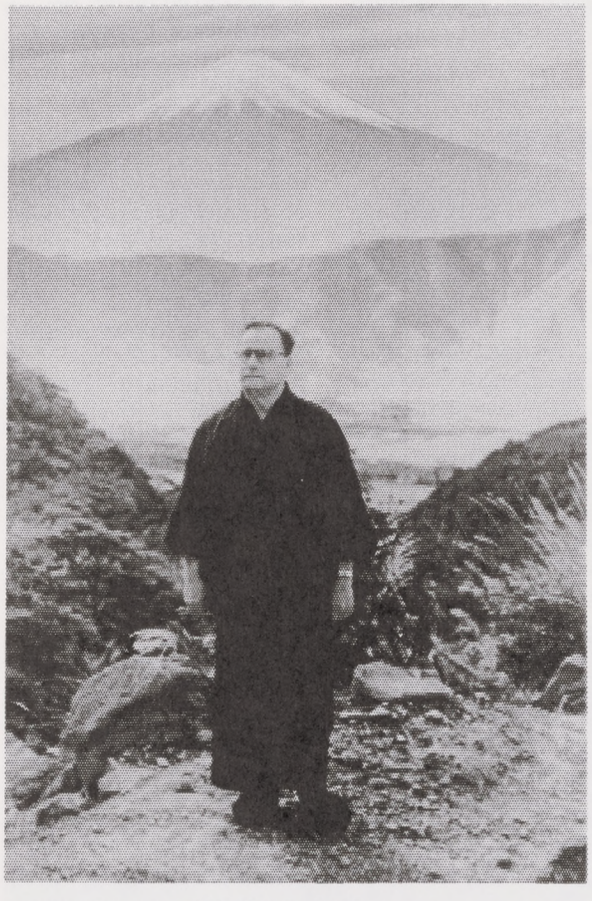
The appearance of AIDS has unleashed a media hysteria that pushes indiscriminately for a return to traditional values. In the face of the accusation, victimization and discrimination of the sick, this film tries, in the form of a cinematographic work, to articulate a renunciation of the use that is made of the illness, according to a particular visual form. The film proceeds by discourse; in effect, it is a verbal film.

The use of a text permits a certain distance from the film's effects, but these are re-introduced by the appearance and treatment of words that underscore the reading of the film; the visual violence of the film is a literal accompaniment. The film is a critique of the discourse and the images, of the production of words, surrounding AIDS.

SID A IDS primarily explores the response to the disease as it has happened in France. The film attempts to provoke reflection on the issues surrounding AIDS without leaving the context of experimental cinema.

1992, 16mm, color/si, 10m, $25

***¡O No Coronado!* by Craig Baldwin**



Intimate Stranger by Alan Berliner

Alan Berliner

Intimate Stranger

INTIMATE STRANGER is the story of my grandfather Joseph Cassuto, a Palestinian Jew raised in Egypt whose lifelong passion for Japan created confusion and conflict in his post-World War II Brooklyn home. What emerges is a curious legacy—admiration and love from his Japanese business associates; resentment from his family. Depending on who you ask, my grandfather was either a romantic adventurer or a shirker of family responsibility; a man at the center of historic events or a nobody. INTIMATE STRANGER walks the fine line between sorting the dirty family laundry and polishing the precious family jewel.

Awards: First Prize Blue Ribbon, American Film/Video Festival; First Prize Nonfiction, USA Film Festival; Special Jury Award, Cinema du Reel, Paris; Special Jury Citation, Black Maria Film Festival; Audience Award, San Francisco International Film Festival.

Festivals: New York; Sundance; Cinema du Reel, France; Jerusalem; London; Rotterdam; Yamagata, Japan; Wellington, New Zealand; San Francisco; Miami; Denver; Los Angeles; Philadelphia; USA, Dallas; Margaret Mead; Black Maria; Citylore.

1991, 16mm, b&w/color/so, 60m, $150 Classroom; $200 Auditorium

Stan Brakhage

Cat's Cradle

"Sexual witchcraft involving two couples and a 'medium' cat." —Cinema 16

1959, 16mm, color/si, 6m, $21

An Avant-Garde Home Movie

I had a camera with which I could make multiple superimpositions spontaneously. It had been lent to me for a week. I was also given a couple of rolls of color film which had been through an intensive fire. The chance that the film would not record any image at all left me free to experiment and try to create the sense of the daily world in which we live, and what it meant to me. I wanted to record our home, and yet deal with it as being that area from which the films by Stan Brakhage arise, and try to make one arise at the same time.

1962, 16mm, b&w/so/si, 4m, $10

Airs

Originally shot in Super 8mm; enlarged to 16mm.

1976, 16mm, color/si, 24m (18fps), $45

Boulder Blues and Pearls and...

Peripheral envisionment of daily life as the mind has it—i.e., a terrifying ecstasy of (hand-painted) synapting nerve ends back-firing from thought's grip of life.

Music by Rick Corrigan.

1992, 16mm, color/so, 20m, $60

Crack Glass Eulogy

A nostalgic envisionment of city living—the potential shards of memory seen as if always on the verge of cutting the mind to pieces... "Nostalgia is the most dangerous thought process"—Charles Olson, mid '60s.

Music by Rick Corrigan.

1992, 16mm, color/so, 6m, $18

Untitled (For Marlyn)

An untitled hand-painted film—a hypnagogic four-part thought process interwoven with scratched words in thanks to and praise of God.

1992, 16mm, color/si, 11m, $24

Blossom Gift/ Favor

Dedicated to Doug Edwards.

All titles dominate linguistically; in that sense, any film would be better left unnamed. This little hand-painted work attempts to BE a visual "flowering," and as it is (as Film is) a continuity art, it would seek some visual corollary of the whole growth process (root, stem, leaves, blue sky and the bloody-gold growth of the meat/mind electricity of the filmmaker)—but without mimic of either flower or thought process...clear through to Film's clear "blossoming" in the passage of light.

1993, 16mm, color/si, 30 sec., $10

Robert Breer

A Miracle

A collage film in which Pope Pious XII does a juggling act.

1954, 16mm, color/si, .5m, $10

PBL #2

A concise, one-minute cartoon history of the black American, commissioned by the Public Broadcast Laboratory and shown on NET network.

1968, 16mm, color/so, 1m, $10

Sparkill Ave

color/so, 8m, $20

Lawrence Brose

An Individual Desires Solution

A structural cinepoem concerning the mystery of death through the struggle for answers and survival of my boyfriend Kevin, who passed away on my birthday in Sussex, England. Before Kevin died, he asked me to redefine the acronym AIDS as An Individual Desires Solution—hence the title.

The titles of text in the first section are transcriptions from the frantic phone calls with Kevin as he describes his life with the disease. The sound in the second section is of Kevin's voice, recorded over long-distance telephone lines then re-recorded on multiple tracks. This distortion transcends language by focusing on the sound of the struggling voice while also creating rhythmic and atmospheric counterpoint to the images.

The second section consists of images of Kevin in his apartment and images taken from a train window. The images function metaphorically for the absolute terror and pain being experienced by both Kevin and myself. All I could do was to hold onto him and the camera; as he suffered far away from me, all I had were the images to edit through the helplessness.

"The film is excruciatingly painful to watch because its form forces us to experience the discomfort of not knowing rational solutions to the irrationality of the disease. People who enjoy the sentimental AIDS death narratives of the Teleculture would not enjoy Brose's film. And I think that is exactly why they need to see it." —Jerry Tartaglia, *Out Week*

The film was originally shot in Super 8.

1986-1991, 16mm, color/b&w/so, 16m, $50

Donna Cameron

Il etait une fois (Once Upon a Time)

(ONCE UPON A TIME) is an abstract comic book in film form. The paper emulsion is made of French comics which I collected while I lived in Paris, France. Many of the papers were arranged to age and yellow for up to ten years, allowing for the eerie pale yellow light in much of the film.

When I lived in Paris, I lived across the street from the Musée Cluny. I went there almost every day, and was struck by the oldness of all the things exhibited there, especially the manuscripts and the stone sculptures and crypts. There was something in the light and the quietude there that was vital to my development as an artist, and it has stayed with me to this day.

In this film, by daily collecting and processing the paper, and then by leaving it aside to age, and then years later returning to print and record it, I have captured, in the image, and the quality of the images, the light that followed me into the Musée Cluny, that exists in that time and place.

In its romancing of the lens, the film voice is backed by contemporary keyboard music. With music by Trans-Am.

1992, 16mm, color/so, 40m, $90

***Vatican World* by Tom Ciesielka**

Tom Ciesielka

Vatican World

Welcome to a Vatican of the future, with a very young Pope and his power-hungry assistant. The assistant has been trying to keep the Pope in the dark in regards to the lackluster image of the Catholic Church. Due to a series of

eye-opening events, the Pope decides to call in (unknown to his assistant) a marketing expert to help improve the Church. The Pope becomes smarter and buys into the new ideas presented to him, such as a billboard campaign: "I Can't Believe I Ate the Whole Body of Christ." At the same time, his assistant becomes unglued and "physically" wrestles with the Pope for power. In the end, the Pope becomes a born-again marketeer! The film is directed by popular Chicago filmmaker Tom Palazzolo.

1992, 16mm, color/so, 90m, $35

Available for sale on videotape.

Claddagh Films

A Talk in the Dark

Directed by Dermot Tynan.

A TALK IN THE DARK is a "stylish black and white adaptation of a short story by Irish author Walter Macken... the film tells of the unexpected and poignant result that follows the meeting of two strangers on a dark night." —Ipswich Film Theatre

"...a keen and impressive drama about the value of lives and the variations of tragedy." —Tuam Herald

"...finely directed and produced with a great script..." —Channel Four Television

1992, 16mm, b&w/so, 10.5m, $20

Available for sale on videotape.

Bruce Cooper

Romance in Solitude

"Cooper's ROMANCE IN SOLITUDE is a lyrical hero's journey in four parts. The filmmaker himself searches for beauty/truth, but stumbles over his own identity as well. He begins his quest in the zone between man and nature, speaking of love and languishing with desire. [In his quest] he encounters war, philosophy, religion. He idealizes beauty. This poor Knight fails in his quest. Ultimately, [ROMANCE IN SOLITUDE] is a beautiful, painful tale told by a man with a terrific eye for the flash and splendor of light through the lens of a hand-held camera."
—M.S. Mason

"Among those who attempt to exist without human sympathy, the pure and tender-hearted perish through the intensity and passion of their search after its communities, when the vacancy of their spirit suddenly makes itself felt. All else, selfish, blind, and torpid, are those unforseeing multitudes who constitute, together with their own, the lasting misery and loneliness of the world."
—Percy Shelley, from Preface to *Alastor*

1993, 16mm, color/so, 29m, $50

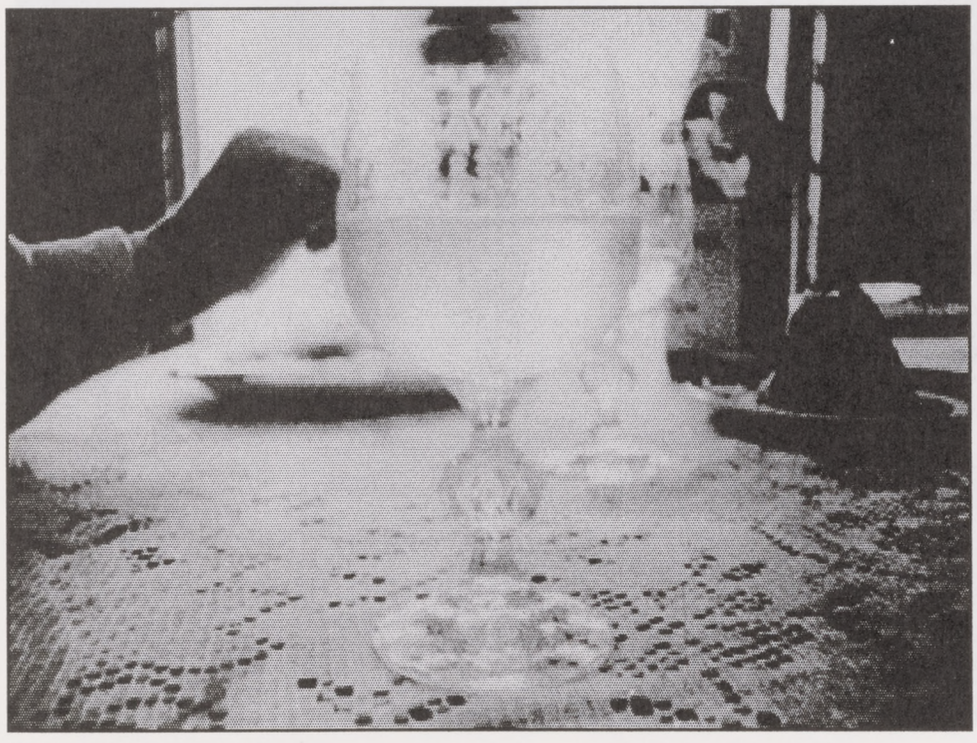
Sharon Couzin

OdilonOdilon

ODILONODILON is a portrait of an adolescent boy coming to know himself and his place within his family and society. It uses historic sound: Edward R. Murrow's Christmas Eve broadcast during World War II to the parents of the young children of London's families, urging them to send their youngest to the country to save their lives as a protection against the nightly bombing raids. The "Yanks in December" recording is ironically echoed in the baseball motif in the film. Odilon's love of baseball, eating and cooking and his growing awareness

***Romance in Solitude* by Bruce Cooper**

OdilonOdilon by Sharon Couzin



Pauline by Sharon Couzin

of adulthood's responsibility, ambition and judgement create a brooding tension. Playfulness and intellectual rigor struggle to remain part and parcel of his daily life against the larger backdrops of Alcatraz and World War II.

Shown: SF Art Institute Film Festival (Award); Ann Arbor; Philadelphia College of Art; Rochester Institute of Technology; Ithaca College; NYU, Syracuse; Pacific Film Archive; Image Forum; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya; SF Cinematheque.

1984, 16mm, b&w/so, 21m, $35

Pauline

Pauline is a film that explores the friendship of two artists, obliquely, through the exploration of a house, a garden and a painting. The qualities of light and time are used to heighten the properties simple acts and objects may take on when mediated by these two elements. The primary subject of the film, then, is not an event, nor a story, but a sense of an artist's process and her relation to the world.

"Through the use of a hand-held camera, Couzin takes us with her on a search for Pauline, a woman who had been her closest childhood friend. We travel through a labyrinth of extraordinary images which capture Pauline's world.... It is not Pauline's likeness we are looking for—we see her image many times in the film—but rather the elusive essence of who this childhood friend has grown up

to be. But as Couzin searches through Pauline's world for this essence, we sense that she is also searching for another elusive presence; that is, the person she might have become." —Hollie Lavenstein

Shown: Millenium; SF Art Institute Film Festival; MOMA; Walker Art Center; Chicago Frankfurt Exchange; SF Cinematheque; Pacific Film Archive; Philadelphia College of Art; Ithaca College; RIT; Ann Arbor Film Festival; Big Muddy Film Festival; Image Forum; Tokyo Museum of Modern Art; Kyoto; Fukuoka; Osaka.

1985, 16mm, b&w/so, 22m, $40

Shells and Rushes

"The lush and mysterious realm evoked by SHELLS AND RUSHES recalls the uncanny eclecticism of the surrealists. Strange, flesh-like sea shells, restlessly turning and quivering; enigmatic allusions to classical mythology, such as the *Birth of Venus* and *Leda and the Swan*; and paradoxical uses of positive and negative space variously bring to mind Man Ray, Dali and Cornell. But Couzin's film creates its own rich, secretive world and provides its own astonishing pleasures. Accompanied by an otherworldly soundtrack of ancient throat-singing, this deftly edited film is by turns seductive, humorous and serene." —Rafael Wang

"Two simultaneous trips: one around summertime Alaska, where the grasses are trying to grow and the children are allowed to point; the other upon the artist's magic table. Here nature is frozen into a pretty marble chessboard with slate backside. Here culture and imagination, seashell sexuality, bits of string...." —Dennis Couzin

***Bouquet* by Sharon Couzin**

Shown: Black Maria Film Festival (Award); SF Art Institute Film Festival (Award); Humboldt State Film Festival (Award); Athens International Film Festival (Award); MOMA; Montreal "Main Film"; Toronto Experimental Film Congress; Ann Arbor 8mm Festival; Big Muddy Film Festival; RIT; NYU, Syracuse; Ithaca College; Image Forum; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya.

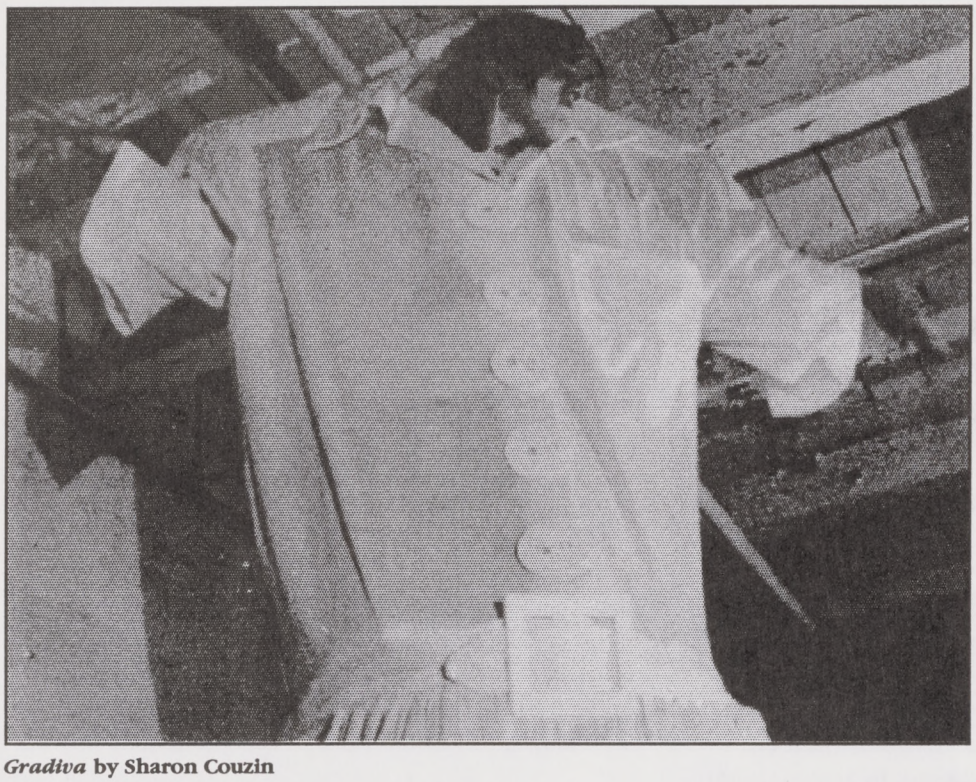
1987, 16mm, color/so, 13.3m, $30

Bouquet

"Focusing on the confident and sensuous movement/"dance"/embodiment of performance artist Lynn Book—and energetically bypassing the strictures of everyday language as well as the demands of narrative—BOUQUET unleashes the visceral force of often-repressed joys. Filmmaker Sharon Couzin and performance artist Lynn Book co-perform the galvanizing sound of BOUQUET. We are invited to experience two women's voices in a marvelous cascade of pre-linguistic utterances, laughter of every conceivable joyful "color," evocative breathing and moans unleashed and released in order to close off the need for everyday language. It is as if some pre-Socratic mystery cult materialized by the waterfall, by the garden and in the artist's studio. Yet Couzin's film also amplifies primary energies with modern, subversive and ever-so-sly wit. Dynamic montage and joyful camera movement secure BOUQUET's place as a visionary film that invites the attention of critics and fellow artists alike." —Zack Stiglicz

Shown: MOMA; Film Center of the Art Institute of Chicago; RIT; Ithaca College; NYU, Syracuse; Image Forum; Tokyo Museum of Modern Art; Kyoto; American Centers in Fukuoka, Osaka, Nagoya.

1988, 16mm, color/so, 20m, $40



***Gradiva* by Sharon Couzin**

Gradiva

GRADIVA was shot over a period of five summers and weaves a complex set of themes. Based loosely on the Wilhelm Jensen story, "Gradiva," used by Freud in *Delusion and Dream* to describe the relation of delusion to dream and both to fetishes, GRADIVA is a portrait of a thirteen-to-seventeen-year-old adolescent girl. The word gradiva is Latin, and roughly translates as "one who walks forward most lightly." The film uses several themes, among them, the role of dolls and fetishized objects (especially rocks, bones, sticks, flowers and other natural forms). Lynn Book and E.J. Sims, two Chicago-based performance artists, provide another main thread, through their mainly non-verbal involvement with objects. Lynn performs on the soundtrack with two other voices in Andrew Latties' arrangement of a Kurt Schwitters piece, "The Ur-Sonata," a piece in the nonsense tradition of Lewis Carroll. Gradiva, through the voiceover, describes her view of her life, but is shaped into a work of art through her mother's poetic transformation. After climbing into the giant white dress (the virgin-maiden-mother dress), Gradiva is free to leap aesthetically to an image she creates herself.

Shown: Museum of Modern Art; Rochester Institute of Technology; NYU, Syracuse; Ithaca College; Image Forum in Tokyo.

1989, 16mm, color/so, 25m, $50

Pia Cseri-Briones

Tapas

TAPAS, a film about the Spanish Civil War, uses techniques of experimental cinema within a documentary format. This poetic remembrance of the war and its aftermath is told through the voices and stories of various generations of refugees gone to America. It also uses the poetry of Rosalia de Castro, a 19th century Galician writer, to blend the different historical events of the film. TAPAS includes old family movies, historical and new footage, and optically printed Super-8 material, in order to guide the audience through layers of history and memory.

Shown: New York Expo; International Festival of Films Directed by Women, Madrid, Spain; Sinking Creek Film Celebration (Award); Athens International Film and Video Festival; Hallwalls Western New York Film Tour; Amsterdam International Documentary Film Festival; Ann Arbor Film Festival (Award).

1991, 16mm, color/so, 25m, $65

Kevin Deal

Dream Cantata

DREAM CANTATA is a journey through the landscapes of my dreaming life. The film explores the collective unconscious as a societal and environmental form of checks and balances. By including imagery from dreams that deal with environmental misuse and apocalyptic situations, DREAM CANTATA is a direct expression of the collective unconscious as an environmental "whistle

blower." The film also contains historical places that are often visited in my dreams as my unconscious tries to give validity to my life by placing it in time and space.

1993, 16mm, color/so, 13m, $40

Wheeler Dixon

Three Early Films: The DC Five Memorial Film, Quick Constant and Solid Instant, Wedding

This reel of films turned up in September of 1992; I had long thought them lost forever. They were all shot in 1969, and seem to me to have improved over the years, gaining additional resonance with the passage of time.

THE DC FIVE MEMORIAL FILM is structured in five sections: a young man writhing in ecstasy in a deserted house in Massachusetts; rephotographed home movies of my childhood in 1953 Connecticut; footage shot at my farm in upstate New York in the summer of 1969, as some friends of mine share cigarettes in the woods; a party at the Sanctuary Discotheque in the summer of 1969, photographed using the same reel of color film reloaded into the camera at least seven or eight times; and finally the apotheosis of the work, in which a group of young women, arms linked, walk through the Port Authority Bus Terminal in the dead of night. The sountrack is Charles Ives' Fourth Symphony, Fourth Movement.

***Dream Cantata* by Kevin Deal**

QUICK CONSTANT AND SOLID INSTANT features John Wallington, a British painter, Rod Townley, and Gerard Malanga on the soundtrack, doing a poetry reading at Rutgers University. Also in the film, the Fluxus Group stages a Fluxmass at Voorhees Chapel at Douglass College; a rather controversial event at the time, and now part of performance art history.

WEDDING is the heartbreaker of the group. In three minutes of b&w film (one reel), run through the camera numerous times, I photographed the wedding of two dear friends in the spring of 1969, gathering together in one film some of the strongest relationships of my adolescence. Soundtrack: Sanctus from Gabriel Faure's Requiem Mass.

1969, 16mm, color/b&w/so, 20m, $30

What Can I Do?

WHAT CAN I DO? constitutes an exploration of the reciprocal discourse between spectator, image and performer. In the film, an old woman (Anna Lee) gathers a group of paid dinner guests in her New York apartment for an evening of dinner and drinks. The film's narrative begins at the conclusion of the dinner, as the woman opens a bottle of Scotch and attempts, in the manner of Scheherezade, to beguile her "guests" into staying the night. Though the film was shot on a soundstage in Los Angeles, and compresses an entire evening into eighty minutes of performance duration, WHAT CAN I DO? directly addresses the politics of verisimilitude within fictive constructs through the agency of the woman's direct address to the spectator, which forms the central informing structure of the work. As the film progresses, we see that the woman is not only looking at us; she is also looking at her five guests, who directly return her gaze in a series of precise eye-matches. Intercut with the woman's monologue are extreme close-ups of the listeners

smoking, pouring coffee with cream, and drinking wine, and blocks of written text from the woman's diatribe, presented in long scrolling sections *against* the flow of the narrative.

"A fascinating piece of film work. The tension and grimness of the relationship between the guests and their hostess is extraordinary. In a way it reminds me of that old watercolor by Albrecht Durer where he looks at a small single piece of turf as close up as anybody ever did. That painting is extraordinarily beautiful, limited in subject matter and engaging because of the viewer-artist communication that goes on. The same is true about WHAT CAN I DO?" —Alan E. Peterson

1993, 16mm, color/so, 80m, $100

Arnold Eagle

The Pirogue Maker

Dedicated to Robert Flaherty.

In 1947, Robert Flaherty was on location making his classic documentary THE LOUISIANA STORY. Working with Flaherty was Arnold Eagle. Flaherty decided that he needed a small pirogue for the boy hero in LOUISIANA STORY. Pirogues had been used by the Cajuns to navigate their marshy bayou country.

The pirogue, a dugout canoe fashioned from red cypress, was fast disappearing, and the only ones available were unusable. Flaherty's passionate interest in preserving old crafts led him to search far and wide until he found a Cajun craftsman who could make one for use in LOUISIANA STORY. Flaherty was convinced that the actual making of the pirogue be recorded as a document of this indigenous craft. He gave Arnold Eagle camera and film and told him to shoot it. Arnold Eagle's THE PIROGUE MAKER is a poetic documentary of that event, made in the tradition of Robert Flaherty. The soundtrack uses authentic Cajun music beautifully sung by Susan Reed.

In recent years, the film originals had become unprintable. In 1975, with the aid of a grant from the Exxon Corporation, Eagle was able to construct a new version from original materials.

1947, 16mm, color/so, 14m, $40

Easter Island, Puzzle of the Pacific

A documentary on the mystery of Easter Island and what became of the island's fascinating culture, which produced the only written language of any South Pacific people and built the great stone heads for which the island has become famous.

1969, 16mm, color/so, 28.5m, $45

Luminescence

In collaboration with Ian Hugo.

An abstract fantasy.

1975, 16mm, color/so, 9m, $30

***War-Heads* by Robert Daniel Flowers**

Robert Daniel Flowers

War-Heads

A dark, militaristic satire (that isn't funny) structured in four ordered parts of equal value: Commercial,

Stealth, Funeral and Ritual. WAR-HEADS is primarily composed of found images originating on video and re-photographed with high-contrast color and b&w film. Sections of found audio are used in their entirety with only slight deviation. An Amiga computer is used to alter, edit and arrange a preconceived list of words. A cassette tape loop of a broadcast test pattern creates a binding adhesive in which nearly all spoken dialogue is interwoven.

1993, 16mm, color/b&w/so, 15m, $40

Su Friedrich

Rules of the Road

RULES OF THE ROAD takes a searching look at how our dreams of freedom, pleasure, security and love are often symbolized by one of our favorite objects: the automobile.

"...the light, almost whimsical tone of the film should not blind us to the part of it that is irreducibly personal. Station wagons are everywhere; everybody's got a sad love story. But only one filmmaker, to my knowledge, has Su Friedrich's eye... With RULES OF THE ROAD, she creates a film like a perfect short story." —Stuart Klawans, *The Nation*

"Filmed with her trademark energy and intensity... it boasts an uncommon amount of visual and narrative imagination." —David Sterrit

"Friedrich makes elegant road kill of her emotional fixation...it's a funeral parade for a love that gets comically, and ironically, stuck in traffic." —Susan Gerhard, *San Francisco Bay Guardian*

Shown: New Directors/New Films (premiere); Melbourne, Sydney, Wellington, Toronto, Vancouver, New York, Philadelphia and San Francisco film festivals.

1993, 16mm, color/so, 31m, $100

Available for sale on videotape.

Paula Froehle

Second Skin

SECOND SKIN is a 16-minute experimental film that explores the struggle to establish and maintain identity amidst the ambivalence of the exterior world. It examines the minute line at which the boundaries of the self are drawn amidst the chaos of the exterior world. Through the juxtaposition of external voices and the solitary voice of an interior world, SECOND SKIN explores the struggle between security and insecurity, confidence and doubt, and the fluctuating perceptions of physical boundaries vs. personal space through an intimate look at a woman's struggle with her agoraphobia.

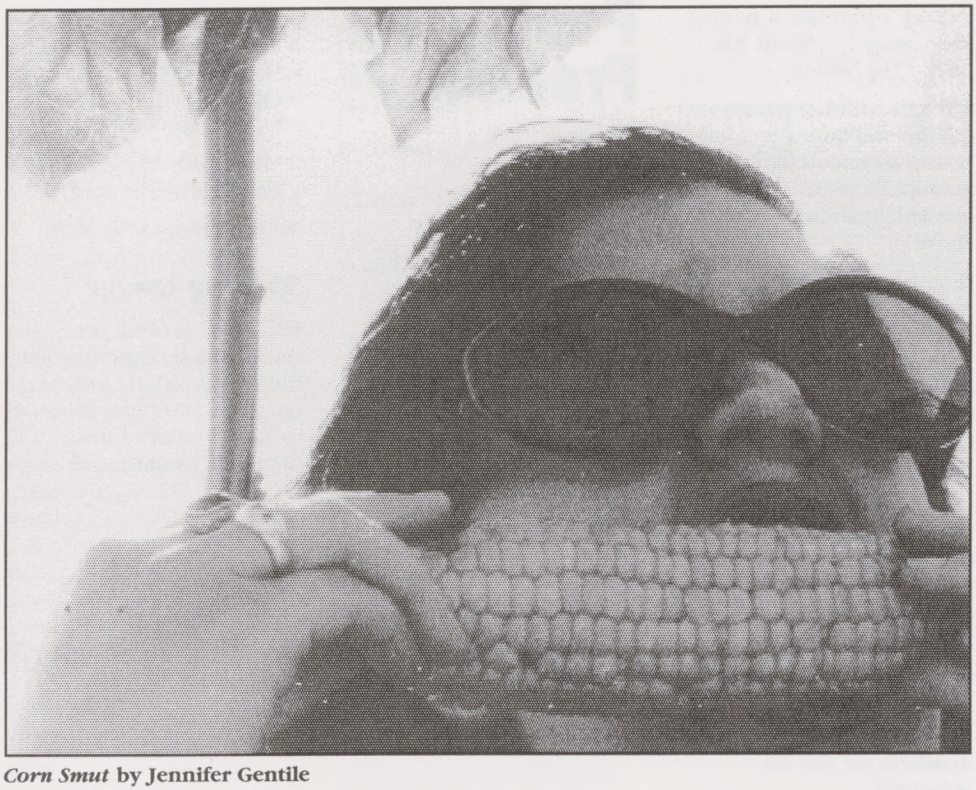
Shown: Atlanta Film and Video Festival (Award).

1991, 16mm, 16m, $40

Spitting Image

SPITTING IMAGE is a three-minute experimental film. It involves a personal narrative about the struggle to free oneself of the haunting memories of one's

***Rules of the Road* by Su Friedrich**



***Corn Smut* by Jennifer Gentile**

past. Its title is intended to convey both the literal and the connotative meanings of the words—SPITTING IMAGE, connotatively, meaning to be of one's likeness; literally, a "spitting" image would be one that mocks or repulses the viewer. The imagery is a quickly edited montage of references to the past optically printed in an attempt to reconstruct them in a more suitable form.

1992, 16mm, 3m, $15

Note: SECOND SKIN and SPITTING IMAGE may be rented together for $50.

Jennifer Gentile

Heirs of Furnishings

"I heard he tagged all the furniture and your name wasn't on anything."

"A so-called docudrama, this was among the wildest of the offerings, a crazy-quilt pastiche of poses and voices, with a deadpan temperament that's amusing as hell. A purposeful ball of confusion, dada for the relatives." —*The Newspaper*

Shown: Ann Arbor Film Festival, Bucks County Film Festival.

1989, 16mm, color/so, 8m, $30

Corn Smut

In an investigation of one woman's efforts to control her body as well as her environment, CORN SMUT confronts the dangerously close relationship between flirtation, sexuality and assault.

Shown: Pacific Film Archive; Hamburg No Budget Short Film Festival; Sinking Creek Film Celebration (Award); California College of Arts and Crafts; Ann Arbor Film Festival; San Francisco Cinematheque; Artists Television Access.

1991, 16mm, color/so, 7m, $30

One Eye Leads

"There are inward and outward virtues which ought to be in a complete woman."

Saint Lucy discovered her disposition towards virtue at a young age but kept her vow to God a secret. The exact events leading up to Lucy's death are unclear and the only information regarding her life is from unreliable sources.

ONE EYE LEADS defines and destroys the ideals of what a woman should be with the illumination of the martyr Lucy, patron saint of the eyes. The thirteen virtues of a "lady" as conceived by society are the weapons used against a renegade saint who was reinterpreted by the Catholic Church.

1993, 16mm, color/so, 10m, $30

Rick Hancox

Moose Jaw

A multilevelled, poetic excavation of political history, personal memory and the prehistoric, MOOSE JAW exposes the complicity of the filmmaker in an ironically humorous and disturbing view of his hometown, with its motto—"There's a Future in our Past"—as a faded symbol of Empire and "storm center" in the crash of technological nationalism.

"A daring reversal of documentary filmmaking into a personal and deeply existential journey... Everything here has its final destiny as a museum specimen—even the filmmaker is not safe from the virus of museumization." —Arthur Kroker, *The Possessed Individual*

"...one of the most eagerly awaited and critically discussed Canadian experimental films of recent years... Mixing experimental and documentary techniques, offering a variety of texts and points of view, Hancox's MOOSE JAW emerges as a poetic, reflective, surrealist-tinged portrait of our mythic past—and museumized future." —Pacific Cinematheque, Vancouver

***Moose Jaw* by Rick Hancox**

Shown: Syndey Film Festival, Australia; Festival of Festivals, Toronto (Special Citation for Excellence); Eighth Conference of the International Society for the Study of Time, France; collection of the National Gallery of Canada.

1992, 16mm, color/so, 55m, $120

Henry Hills

Bali Mecanique

BALI MECANIQUE is a two-part, self-reflective study of the dance and rhythms of life in Bali, combining experimental film techniques with documentary-style footage. The first section presents a complete Legong dance intercut with footage of Odalans (temple celebrations) and sacred architecture, building into an increasingly frenetic collage as the dance reaches its crescendo. In contrast, the second section weaves together footage of lush rice terraces and the "erotic bumblebee" of the Oleg Tambulilingan dance to give a humorous literalization of the "other" vision of Bali; the Westerners' paradise on Earth, set to the original record of "Bali Hai" from SOUTH PACIFIC, which the filmmaker grew up on and recently found in a stack of discs on the floor of a closet in his parents' house. The film ends with the famous Kris dance of Batubulan as it is performed today. Starring the dancers from the Tirta Sari, Gunung Sari and Samara Jati gamelan orchestras of Peliatan.

1992, 16mm, color/so, 17m, $50

See photo on next page.

Available for sale on videotape.

Bali Mecanique **by Henry Hills**

Michael Hoolboom

College

Originally scanned on half-inch open-reel b&w video portapak, COLLEGE was re-screened on the PFA Kine (video to film) process filmmaker Atom Egoyan pronounced "too good" for FAMILY VIEWING. The original tape having been used as roach squasher, bookmark and weathervane, COLLEGE bears none of the scars of high fidelity or definition that have plagued the intentions of so many no-budget filmmakers in the past. Training ground for fashion setters, appliance repairers and filmmakers, the college of the film's title is unwrapped in a succession of portrait-like tableaux that reveal the join of housing and housed. This reformed master lends grain to Sheridan College, primal scene of the escarpment school.

1981-1989, 16mm, b&w, 23m, $50

Bomen

This film drafts a blue marker from Waco, Texas to Mexico City. Shot entirely from the passenger seat of a blue Audi RX700, this footage was taken days before a near-fatal auto collision—so the "b" or being of the film's title operates under erasure to produce a new word, a harbinger of disasters to come.

1990, 16mm, color/si, 4m, $10

Towards

This film is a variation of BOMEN, redrawn here to image or imagine the bloody meet of two monologues; a collision of automobiles in place of conversation, a war of two.

1990, 16mm, color/si, 4m, $10

Jim Hubbard

The Dance

An intimate portrait of songwriters, performance artists and lovers Dan Martin and Michael Biello, THE DANCE explores the interconnectedness of their domestic life, art work and selfless devotion to a community of artists they have helped to create and support. The film uses hand-processed footage to convey the emotional intensity of their lives. The hand-made quality of the film imparts a sense of poignancy and brotherly loving in the era of AIDS. Based on "The Dance," a song about living on in the face of loss with music by Dan Martin and lyrics by Michael Biello.

1992, 16mm, color/so, 8m, $35

Peter Hutton

Lodz Symphony

A portrait of Lodz, Poland that exists in a timewarp of sad memory. Hutton creates an empty world evoking the 19th century industrial atmosphere that is populated with the ghosts of Poland's tragic past.

1991-1993, 16mm, b&w/si, 20m, $50

Larry Jordan

The Black Oud

THE BLACK OUD represents a subtle new direction in documentary. I have used the term "bio-documentary" to describe this slight, though essential, difference between my film and the majority of personal or experimental documentaries made in the last decade.

The prefix "bio," of course, means "life." But what I refer to specifically here is the connotation of biography. The film shows only one woman. Most biography, however, details information about a specific human being: who that person is and what he or she did when. Some of these elements occur in THE BLACK OUD. But there is a difference.

The film is truly about Joanna McClure. It follows her actual activities during the summer of 1990. She traveled in Rome and the Greek islands, saw ruins and temples, read, sometimes swam, dressed, wrote lines of poetry, sat at cafe tables, etc. She did all these things; the camera recorded them. (Is there perhaps too little information about daily lives of people?)

Through the use of H.D.'s great poem, "Hermetic Definitions," as the fictitious thoughts of Joanna, a kind of everywoman is projected onto the screen, and it is no longer simple biography, but bio-documentary, a document of all life.

1992, 16mm, color/so, 45m, $75

Lynn Kirby

Three Domestic Interiors

THREE DOMESTIC INTERIORS is a domestic triptych: the lives of three people as seen through each character's living room environment. The film plays on the border line between the traditions of narrative and documentary and between the traditions of film and video. Using the surface textual qualities of video and the deep spatial qualities of film, THREE DOMESTIC INTERIORS fractures the plane of the screen. This play of space mirrors a play in time in the construction of each character's narrative. The stories are developed in

Three Domestic Interiors **by Lynn Kirby**

parallel as deconstructed, fragmented narratives. The telephone is the common link to the outside world. A sound portrait is constructed for each character in addition to the sound narrative of each character's daily life. The home becomes a sanctuary as well as a prison as the viewer is invited to reflect on family ties, the circular time of memory and history.

1993, 16mm, color/so, 45m, $75

Thomas Korschil

Spring

To move the world (and thus the mind!) with one's eyes, to put (part of) it into a box (like we do) and shake it, gently, as to bring its (the world's, the mind's) particles to life (again), for the first time, to seek some sense out of it—"all."

A souvenir; capturing (in vain!) time (lost), passing us by like the shadow of a fast-moving cloud. (Inertia!) Still, "a sweet film."

1991, 16mm, color/si, 3m, $15

Kurt Kren

Fest

In 1991, Wolfgang Ainberger, program director of "Kunstucke" at OrfII (Austrian television) asked me to make a coverage of the festival "10 Jahre Kunstucke" at the Musuem fur Angewandte Kunst for OrfII. FEST was the result.

1991, 16mm, color, sound on tape, 5m, $25

Irina Leimbacher

Mother Tongue

MOTHER TONGUE juxtaposes textured layers of imagery and sound to call forth the generational and cultural conflict in a mother-daughter relationship. Manipulated home movie footage of the child collides and intermeshes with the mother's voice in an experimental evocation of the childhood experience of a first-generation American.

Shown: Golden Gate Awards, SF International Film Festival (Honorable Mention); Humboldt International Film Festival (Honorable Mention); San Francisco State Film Finals; WOW Women's Film Festival, NY; Film Arts Foundation Festival, SF; Women in the Director's Chair, Chicago; Pacific Film Archive, Berkeley; Roxie Theatre, SF; UC Theatre, Berkeley; Millenium Film Workshop, NY.

1991, 16mm, color/so, 4m, $20

Saul Levine

As Is As

Kerry Laitela delivers an elegiac account of the passions and struggles of a female chameleon.

16mm, color/so, 4m (18fps), $10

Spun

With Amanda Katz spinning and weaving.

1991-1992, S8mm, color/so, (18fps), $40

Available for sale on videotape.

Z (Zee Notzed)

Winter seascapes. Stan Brakhage with a movie camera.

1992, S8mm, color/so, 3m (18fps), $8

Rose Lowder

Quiproquo

Situated in an environment where nature and social-industry technology meet, the film attempts a visual dialogue with (and critique of) mainstream society's concerns. To the extent that it refers to the economy of means involved in relation to what is stated, the work is both a reflection on the possibilities of the medium and an enquiry concerning the implications of the reality filmed.

Soundtrack by Katie O'Looney.

1992, 16mm, color/so, 13m, $35

Heather McAdams

Meet...Bradley Harrison Pickelsimer

"It's even better than C-SPAN." —Sean Collins

"If you see this, you'll have something to talk about tomorrow." —Lynda Barry

This is an experimental documentary about a Kentucky drag queen by the name of Bradley Harrison Picklesimer who ran his own bar on Main Street in Lexington, Kentucky. In 1982, when I first moved to Lexington to teach at the University there, the first thing I remember hearing was "you have to meet Bradley Picklesimer!" Little did I know that I would devote the next three years of my life to making a movie about this Bradley Picklesimer.

My original intention was to introduce my audience to this colorful personality who I found to be both entertaining and deep. It made me angry that many people would steretype Bradley because he was a cross dresser, or completely dismiss him altogether as someone who they didn't want to get to know. I felt that Bradley's observations about the world were really not that much different than my own, even though our backgrounds and lifestyles were miles apart. I witnessed firsthand people laughing at him and it got me thinking that we haven't really progressed very far as a society in some very basic ways.

1988, 16mm, color/so, 35m, $60

Fetal Pig Anatomy

I got tired of making funny films and came up with a rather upsetting montage film that I later combined with an equally upsetting soundtrack that a friend made. This film has something to do with that whole idea that there's a button somewhere that some asshole can press that will blow up the whole world.

1989, 16mm, color/so, 5m, $25

Glen W. Turner

This film is made out of found footage and stuff that I shot. It starts out like a real documentary and gets increasingly more absurd. Probably good to watch if you're on mushrooms.

16mm, b&w/so, 7m, $25

Marina McDougall

A Monumental Landscape

A MONUMENTAL LANDSCAPE tours a hometown of personal landmarks to show how we identify with or are made to feel disconnected from everyday places.

1989, 16mm, color/so, 5m, $15

If You Lived Here, You'd Be Home by Now by Marina McDougall

If You Lived Here, You'd Be Home by Now

IF YOU LIVED HERE, YOU'D BE HOME BY NOW mixes archival and original footage to describe architectural, automotive and electronic realms that have shaped the great American nomadic experience. A wry, dispassionate humor emerges to cope with the strangeness of this displacement.

"In the tradition of the documentary film essay, McDougall transports us through a collection of images framed in concrete and neon. Incapsulated on a journey where everything that is familiar becomes enticingly odd, we are lulled into a meandering rhythm that can suddenly erupt into a frenetic, skin-peeling pace." —Liz Keim, Exploratorium Film Program Director

1993, 16mm, color/so, 12m, $40

Kristina's Harbor by Gunvor Nelson

Gunvor Nelson

Kristina's Harbor

"Gunvor Nelson's two-part film was recorded in Kristinehamn where she grew up and will return to live. KRISTINA'S HARBOR is an impressionistic depiction of daily life in this small Swedish city, suggesting how it has or has not changed in relation to its history." —Steve Anker

"In Nelson's cinema of evocation we shift from past to present...from the flat space of the film frame to the three-dimensionality of objects. Constructed through collaging snapshots, live-action footage and small objects, and through painting on glass and photographs, Nelson's beautiful, enigmatic animations have a personal vocabulary of the found, the made, the remembered, the imagined." —Kathy Geritz

1992, 16mm, color/so, 50m, $70

Old Digs

"OLD DIGS is an inner journey through the sights and sounds of Kristinehamn as reflected in its central river." —Steve Anker

1992, 16mm, color/so, 20m, $35

Note: KRISTINA'S HARBOR and OLD DIGS may be rented together for $100.

Dana Plays

Recollection

This film is about birth, death and timelessness. Stories told by my grandparents are heard as a series of images that poetically repeat and weave through the narration and ambient sounds.

1991, 16mm, color/so, 6.5m, $20

Watch the Doors Please **by Rob Savage**

Zero Hour

ZERO HOUR examines the changing face of war documentation by deconstructing a 1945 US Navy-sponsored film promoting Victory Bonds that depicts WWII orphans wandering through rubble searching for food, migrating and caring for their siblings. By optically printing the WWII footage and intercutting other footage of documentation, ZERO HOUR constructs an apocalyptic reality in which the 1945 footage becomes timeless and the face of war seems to be an inherent aspect of humanity.

1992, 16mm, b&w/so, 30m, $45

Rob Savage

Watch the Doors Please

Directed and photographed by Rob Savage with narrative text by Anne Rorimer and music by A. Meyer and F. Miniere, this film documents one of Daniel Buren's major works *in situ*. "Watch the Doors Please," exhibited at the Art Institute of Chicago from fall, 1980 through spring, 1982, utilized commuter trains passing in front of a large window of the museum. Covering the central doors of all the trains with his customary vertical stripes, Buren created a work of art that took advantage of the singular fact that the Art Institute extends over a railroad line. The window, like a gigantic transparent canvas, linked this work with the tradition of painting, while radically reversing traditional, perspectival illusion. Traversing city and suburbs, Buren's work was sanctioned as art by its museum context, yet simultaneously took part in everyday, non-art reality.

1992, 16mm, color/so, 10m, $15

Joel Schlemowitz

RIP

This film is the result of a conversation with filmmaker Carl Wiedemann on the subject of ripping film in order to vary the size of the projected image.

1989, 16mm, b&w/so, 2m, $15

Abrasions

Charged ambiguity in a sado-erotic setting. A bound and blindfolded figure is unharmed, but the figure's celluloid image is punctured, scratched, abraded and ripped.

1990, 16mm, b&w/so, 3.5m, $20

Infection

From the series *Diseases of the Body*. Interdissolving close-ups of flesh and tile are accompanied by a soundtrack of dripping water and a light repeating rhythm of splicing tape placed on the optical track. The film is punched with irregular holes throughout.

1991, 16mm, b&w/so, 2m, $15

Pavlov

1991, 16mm, b&w/so, 6m, $25

Ubel

Five variations on an unfriendly looking object.

1991, 16mm, b&w/si, 6m, $25

Weeping Film

A scratch film.

1991, 16mm, b&w/si, 2m, $15

A Film for J.W.S.

A film collage for my friend James Smith, drawn from the story of how he broke his back in a bicycle accident. X-rays and speeding pavement are intercut to a soundtrack made from cutting together individual notes from a found optical track.

1992, 16mm, b&w/so, 2m, $15

Birds of Prey

The birds are made from garbage bags and coat hangers, held together with electrical tape. Their inability to fly gives them a sympathetic quality they would not have had otherwise.

1992, 16mm, b&w/so, 5m, $25

On the Fragility of Existence

A short lyric and horrific abstract film-essay using illustration from a book on surgical techniques as a springboard to examine the ephemeral nature of our fleshy entanglements.

1992, 16mm, b&w/so, 5m, $25

Unmeasured Prelude for Kerry Laitala

Multiple camera passes of baroque statuary with a soundtrack of dripping water and a Louis Couperin prelude highly distorted. The centerpiece is Kerry's Chattertonesque photographic self-portrait.

1992, 16mm, b&w/so, 3m, $20

Note: All the above films also available from Filmmakers Cooperative, NY.

David Sherman

Revolver

REVOLVER incorporates diary observations, found and physically manipulated images as well as experiments of shooting through handmade pinhole lenses. This film is an attempt to come to terms with the isolation and displacement that confronts the contemporary urban dweller; a personal journey through social, physical and psychic landscapes that are both beautiful and tragic. Light motivates growth and decay. Abstractions push and pull in the passage of time toward an exceedingly anxious future.

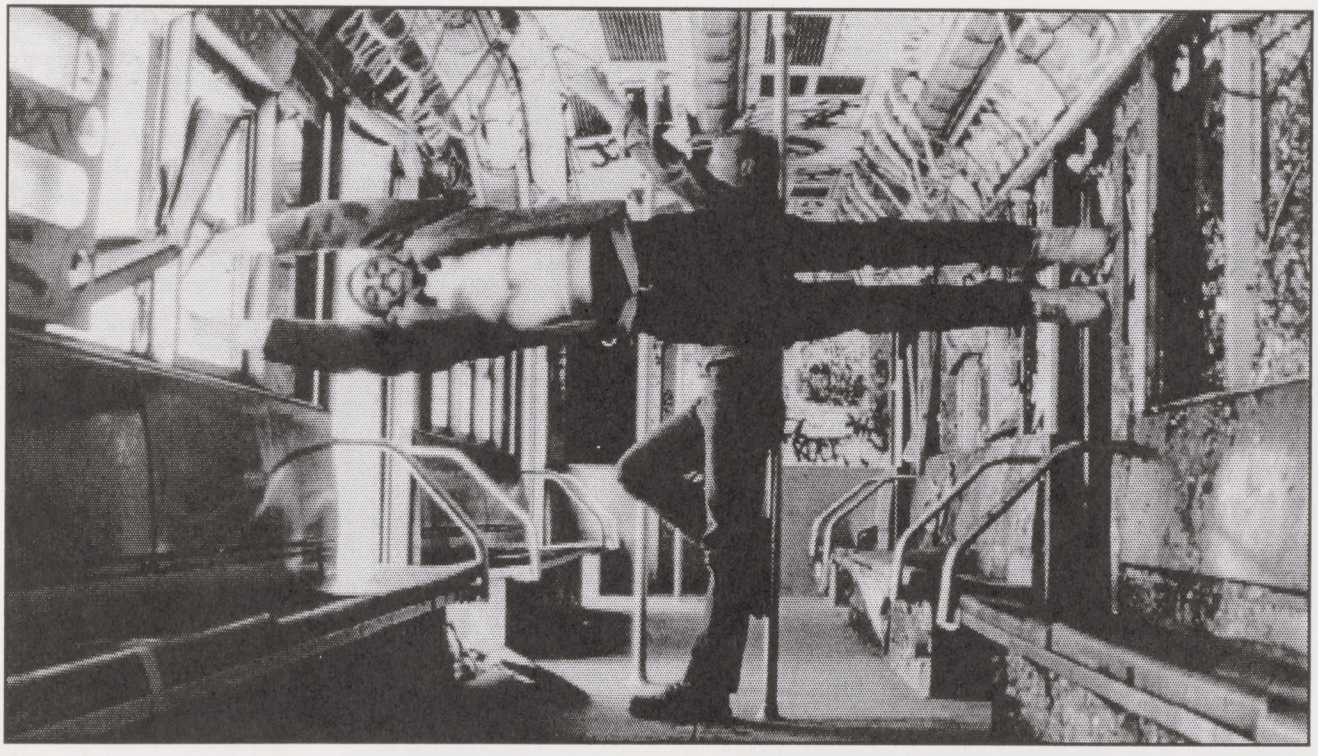
1993, 16mm, color/so, 9m, $30

Steve Siegel

Times Square

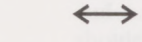
TIMES SQUARE is intended to be a modern-day fairy tale about New York in which the deus ex machina is presented in the contemporary vernacular. The film begins with a rapid approach to the New York skyline at night and then settles on a young man wandering the streets of Times Square. The young man then walks into a video game arcade and begins playing the games. At first, the games consist of the usual cops and robbers, space aliens, monsters, etc. Later, however, the video games are somehow transformed into "real" cops chasing "real" robbers, with the action seemingly controlled by our hero. In the climactic scene, he triumphs over the real robbers and presides over a jubilant Times Square New Year's Eve celebration. Then he departs New York in a surrealistic subway ride.

1992, 16mm, color/so, 15m, $50



Times Square **by Steve Siegel**

Michael Snow



"This neat, finely tuned, hypersensitive film examines the outside and inside of a banal prefab classroom, stares at an asymmetrical space so undistinguished that it's hard to believe the whole movie is confined to it, and has this neck-jerking camera gimmick that hits a wooden stop arm at each end of its swing. Basically it's a perpetual motion film that ingeniously builds a sculptural effect by insisting on time-motion to the point where the camera's swinging arcs and white wall field assume the hardness, the dimensions of a concrete beam.

"In such a hard, drilling work, the wooden clap sounds are a terrific invention, and, as much as any single element, create the sculpture. Seeming to thrust the image outward off the screen, these clap effects are timed like a metronome, sometimes occurring with torrential frequency." —Manny Farber, *Artforum*, 1970

1968-1969, 16mm, 52m, $80

Scott Stark

Satrapy

This film was made by contact-printing rolls of 35mm slide film onto 16mm movie film. The result is a collage of fragments of larger still images. Since the images overlap onto the optical soundtrack area of the 16mm film, the images actually generate their own sounds. Crude musical rhythms and tonalities are created based on visual rather than aural cues.

"Scott Stark's SATRAPY charts the subversive power of the feminine. Thin, horizontal black and white lines, accompanied by a low buzzing tone, bulge intermittently. Flashes of white, girlie playing cards, and flashes of black increasingly disrupt the pattern. Initially the alternation between the flickering cards—with their teasing bare flesh—and the stripes recalls subliminal perception tests. With more rapid, wildly anarchic editing, however, the cards displace the stripes, challenging the film's coherency. Female sexuality, instead of supporting the logic of representation, threatens annihilation." —Manohla Dargis, *Village Voice*

1988, 16mm, color/so, 13m, $40

Protective Coloration

This film is a succession of visual and aural "notes" generated by the patterns in animals' hides, which are arranged and re-edited into a complex musical architecture, developing intricate rhythms not unlike the complex syncopations found in traditional African music. Elements of sand, dirt, light and shadow cross-reference the film's emulsion with evolutionary history and provide a second level of musical structuring through which the first layer is filtered. The animals' fur patterns, which evolved naturally as camouflage to hide them from predators, ironically now make the animals more visible to human predators who are attracted by their exotic uniqueness. This cinematic analogy underscores modern humanity's relationship to the natural world.

1990, 16mm, color/so, 17.5m, $50

Tender Duplicity

Objects of aggression are suggestively fashioned from sensuous playthings, inviting the viewer to playfully indulge in the prurient pleasures of patriotism and self-righteous hostility. The objects combine and juxtapose to form a seductive visual catalogue of the vocabulary of war, garlic-pressed through a latticework of light and sound on the film's emulsion. As the tension builds between the objects in front of the camera and the activity on the surface of the film, a complex musical architecture is triggered across constantly shifting foregrounds and backgrounds, activating incongruous polarities between figure and ground, sound and image, pleasure and aggression, clarity and purposeful obfuscation.

The film was shot with an antique camera that records an optical soundtrack directly on the film while shooting. The footage was then systematically fogged and flashed with segments of white light, which caused both the image and sound to be erased. Thus the flashes of light that appear in the film are followed one second later by a dropout of equal duration in the sound. The points between flashes (gaps), as well as the gaps themselves, become syllables of a language that is all but oblivious to the relentless posturing of the photographed image.

1992, 16mm, color/so, 40m, $120

Zack Stiglicz

Coiled

Images: Academy leader, coiled numbers and coiled time. A male torso originally shot in b&w, printed to produce a body of desert orange-yellow-white...reprinted high-contrast negative to create a figure of thick, dense, indigo blue...hands tied...body strained... Dancing "under the Picasso" (Picasso's "Head of a Woman" in Chicago), a man and a woman whirl, coiled in energetic embrace. Clusters of bodies—a male horde—move in slowed time, red-blood-brown, veiled by vertical currents of dark water.

Texts: Fragments from Camus from *A Happy Death*: "...hungry for love...eager for pleasure... How long had he craved a woman's love... The gods who burned within him cast him into the sea..." Fragments from Sartre's *Nausea*: "...variations on existence..." tunnel through, invade and seep into Camus' meditations.

"Stiglicz's works invest formalist traditions with a new and erotic urgency." —Chicago Filmmakers

Shown: Gallery 2, Chicago; National Poetry Association Poetry, Film and Videopoem Festival, SF; CEPA Gallery, Buffalo; Chicago Filmmakers, 1992.

1992, 16mm, color/so, 7.5m, $15

Sculpted

SCULPTED undermines (and mines under) the structure of language to enter the irrational quest of a man for the beauty of a woman. Looking (down?) upon a rectangle of warm light (a bed? canvas? mirror? window? peephole?), the narrator makes a definite pronouncement at one point: "I won't show you her beauty, her vulva." SCULPTED is a heterosexual meditation set against the primal zone of male bonding. Textual fragments drawn from works by Sartre, Beckett, Rimbaud.

Shown: Gallery 2, Chicago; Chicago Filmmakers, 1992.

1992, 16mm, color/so, 7.5m, $15

Stiglicz Package

Five films by Jack Stiglicz: ROSE OF THE NIGHT, ARISTOPHANES ON BROADWAY, VOICES IN THE CHORA, COILED and SCULPTED.

For descriptions of ROSE, ARISTOPHANES and CHORA see Catalog 7.

1990-1992, 16mm, color/so, 60m, $85

Jerry Tartaglia

Interpretations of Dreams

Like all of my films, this latest work is essentially about the process by which a film reveals itself in the making. Unlike the others, it has brought me to the point at which the logically articulated "message" is dropping away from my film practice. I personally find this very liberating because I know that most human experiences do not take place within the artificial constructions of logic and order. Only in the simplistic world of the Teleculture is the human being reduced to a spiritless caricature. There also are the human arts reduced by reliance upon the preconceptions of the marketplace. INTERPRETATIONS OF DREAMS ends with a new beginning.

1993, 16mm, color/so, 17m, $60

E.S. Theise

Renga

"...renga composition can be described thus: A group of poets, usually three or more, meets to compose a long poem of several short stanzas. They may take turns according to some planned order, or volunteer their contributions, one stanza at a time... The point of renga writing is not to tell a story in a logical progression. Each stanza must move in some new direction, connected to the stanza just before it, but usually not to earlier stanzas. When reading a renga we do not discover a narrative sequence, but zig-zag over the different imaginary landscapes of the poets' minds, much as a spaceship coming out of polar orbit might flash now over ice and snow, now over teeming cities, now over green forests, ultimately to splash down into blue ocean. As readers, we should enjoy the flow of sights, sounds and insights as they tumble past. Indeed 'enjoyment' is a key word in earlier descriptions of renga by the first poet to codify the rules of the game." —William J. Higginson, *The Haiku Handbook.*

Substitute "shot" for "stanza," "filmmaker" for "poet" and "view" for "read." Shots and cuts by Erik Anderson, Paul Baker, Nathaniel Dorsky, Kurt Easterwood, Bud Lassiter, Geoffrey Luck, John McGeehan, Alan Mukamal, Dean Penniston, Laura Poitras, Kim Tempest, Eric Theise.

1989, 16mm, color/b&w/si, 6m, $20

***Walls Come Down* by Betsy Weiss**

Betsy Weiss

Here and Beyond

A Sunday drive, a walk through a New Orleans cemetery, life blooming from death, worlds existing simultaneously, finally colliding. A meditation on the cycle of life.

1992, 16mm, b&w/color/so, 4m, $15

Walls Come Down

A film that explores a woman's attempt to come to terms with the flow of life while living in a modern urban environment, a world of constructed walls and boundaries. As the woman carries out the commonplace activity of washing the dishes, a ritualization process unfolds. Barriers of time, space and race begin to break down. The woman confronts her fears of aging and the passage of time, forging a new relationship between her interior life and the natural world.

1993, 16mm, b&w/so, 9.5m, $20

Timoleon Wilkins

TV Fan/Sierra

Two films. The first: wasting away a warm summer day in front of the television; borders of self image becoming undefined within repeating Bewitched-tree patterns. The second: passing through Reno, Nevada in solitude (but not alone). Desert environs—black space—gambling—on to California.

1991-1992, 16mm, b&w/si, 5.5m, $12

Night Rose

A chalky white-on-sepia portrait of my home town, Denver, Colorado, set in a rose garden and Greek-inspired "pavilion" in Cheesman park. Night mixes with day in a dance of street lights, desolate-looking apartment buildings, plants that reach upwards toward the sky.

1992, 16mm, color/si, 4m, $12

Below Angel World

The mountainous horizon gives way to neon auto reflections. An urban window encased by trees dissolves into an approaching engine's rattle. Rushing water is the prelude to a dark city and bloody rain on its pavements. Arteries are thoroughfares pulsing into a blanket of cloudless sunset. Angel songs play a bittersweet backwards torch song to an unnamed "him." Out of radio noise and electric light a flashing porn palace marquee reveals the Angels' hiding place inside—the secret of this "garden of Eden" barred from entry. Psychosexual fire is fed by snake bite and then "put out" by ever-present fire engines...the question finally asked by pursuer and elusive pursued alike: "Is that all there is to love...?" Shot on Kodachrome.

1993, 16mm, color/so, 11m, $26

Videotapes for Sale

All videotapes are VHS unless otherwise noted.

Alfonso Alvarez

La Reina

See film section of this supplement for description.

1992-1993, color/so, 10m, $20 Home Use; $70 Other

Craig Baldwin

¡O No Coronado!

See film section of this supplement for description.

1992, color/so, 40m, $30 Home Use; $75 Other

Donna Cameron

Tygre Tygre

A film using paper emulsion footage of New York to allow for the growth, expansion and development of the embryonic film creature described in FAUVE. Alone it is an abstract, architectural portrait of New York City. In the context of the TYGRE TYGRE trilogy, it is the vital force of the regeneration described—images beget frames, frames spew frameless lines, film surfaces appear to breathe, it's as though you are watching the movement of a huge film creature, noting its skin texture.

The New York landscape, through the film's intricate surface, is beating.

1990, 40m, $40 Home Use; $80 Other

Three Films on Tape

NEWSW is a film made from the January 1, 1979 issue of Newsweek magazine and from handmade, organic papers and fibers: cotton, linen, rice, etc. The news is rolled out at you with increasing speed; the film itself is like the flipping of pages. The news—nonsense, organic fibers and all—is thrown out of focus and off the screen.

NEW MOON is the second in a series of paper films made from strips of color Xerography. In these films, the filmmaker is concerned with the film as an object or motion picture "soft sculpture" constructed of 16mm-sized strips. The paper (or emulsion) could be a kind of skin complete with hair and pores, half-tone dots, paper fiber—through which the world is viewed.

END is composed of an unused end of NEW MOON and printed to work visually with a segment of J.S. Bach's Suite in G Minor for Lute.

1978-1986, color/si/so, 25m, $25 Home Use; $40 Other

Tom Ciesielka

Vatican World

See film section of this supplement for description.

1992, color/so, 90m, $14.95

Claddagh Films

A Talk in the Dark

See film section of this supplement for description.

1992, b&w/so, 10.5m, $19.95

Su Friedrich

Gently Down the Stream

See film section of Catalog 7 for description.

1981, b&w/si, 14m, inquire for price

But No One

BUT NO ONE is made from a dream that was "left over" from GENTLY DOWN THE STREAM. Like many dreams it transformed my familiar world into something more disturbing, contradictory, amoral.

The text is presented with the same "scratched word" technique as the previous film, but handled in a more playful, surprising manner. The blunt vernacular images, which were shot on the streets of the Lower East Side, are set in contrast to the strange images conjured by the text.

In the dream, I was unable to act according to my good conscience. When I woke up, the prostitutes were outside my window, still hard at work. On a walk, I saw men building up and tearing down the city. Meanwhile, fish were being slaughtered for my evening meal.

Shown: Rotterdam International Film Festival; 35th Annual Cork International Film Festival; San Francisco Lesbian and Gay Film Festival.

1982, b&w/si, 9m, inquire for price

Rules of the Road

See film section of this supplement for description.

1993, color/so, 31m, inquire for price

Silvianna Goldsmith

The Angel of Time

THE ANGEL OF TIME is a video done tongue in cheek, based on a performance piece by Jenny Burrill utilizing a pair of artificial wings, created from an old chair, that are cumbersome and creaky. This piece evokes the eternal attempts to fly: from Daedelus and Icarus, Leonardo and the archetypes in every culture of a mythical winged being, from angel to god or goddess (such as the Egyptian goddess of the sky, who is winged). The video is dedicated to the human spirit that can creak as we struggle to get off the ground, and that sometimes indeed can soar.

1991, 10m, $35

Henry Hills

Money

See video section of Catalog 7 for description.

1985, color/so, 15m, $15 Home Use; $50 Other

Bali Mecanique

See film section of this supplement for description.

1992, color/so, 17m, $30 Home Use; $100 Other

Osaka Bondage

A vision of Hell commissioned by John Zorn and compiled from images from his "Roman Porn" collection with music by Naked City. Produced by Hip's Road.

1992, 1.5m, $12 Home Use; $50 Other

Julia Lesage

In Plain English

This prize-winning documentary has been shown at numerous festivals. In it, students of color at the University of Oregon speak about their experiences on and off campus.

1992, color/so, 42m, $50

Saul Levine

Spun

See film section of this supplement for description.

1991-1992, color/so, 17.5m, $20 Home Use; $40 Other

Janis Mattox

Book of Shadows

Traditionally, a book of shadows was the secret record of rituals, healings and special knowledge handed down by a wise woman/shaman/witch to her apprentices. It represented the source and transmission of feminine power. This film is a ritual invocation of that power.

Employing an unprecedented sound and lighting design, BOOK OF SHADOWS propels the human form into the landscape of dream and myth. Symphonically textured music utilizes computer enhancement to heighten the natural beauty of instruments and voice, and a Middle Eastern tuning system recalls ancient roots. Featuring dancers Marci Javril and Riccardo Morrison, BOOK OF SHADOWS is an experience free of time, place and gravity where sensuous music and radiant images mate in a ritual of mystery and metamorphosis.

Awards: Worldfest Houston, Baltimore Independent Film & Video Makers Competition, East Bay Video Festival.

color/so, 25m, $30

Danny Plotnick and Jim Sikora

Small Gauge Shotgun

This collection of Super 8 shorts includes Danny Plotnick's FLIP ABOUT FLIP (1990), DEATH SLED II: STEEL BELTED ROMEOS (1990), DUMBASS FROM DUNDAS (1988) and PILLOW TALK (1991); and Jim Sikora's TERMINAL HOTEL (1991), BRING ME THE HEAD OF GERALDO RIVERA (1988), STAGEFRIGHT CHAMELEON (1988) and LOVE, AFTER THE WALLS CLOSE IN (1991).

Only fools, prophets or visionaries would stick by, revel in and glorify a dead horse film gauge like Super 8. But that's what this tape is all about. Eschewing the high-brow aesthetic and bloated budgets of their 16, 35 and 70mm brethren, Plotnick and Sikora have managed to blast out movie-going extravaganzas that stand tall no matter what the format.

These films run the gamut from straightforward narrative to highly experimental, all the while feeding off the immediacy that remains an integral part of Super 8 filmmaking.

1988-1991, b&w/color/so, 87m, $35 Home Use; $125 Other

Jonathan Robinson

Sight Unseen: A Travelog

SIGHT UNSEEN, a nonfiction video essay, impressionistically traces the displacement of an American tourist's sense of belonging as he travels through India. As it explores the ambiguous persistence of the colonial imagination, SIGHT UNSEEN is descriptive not so much of India as it is of the tourist's perceptions and his abilities to perceive. Through stories, poetic observations and musical vignettes, SIGHT UNSEEN examines the limitations of cultural knowledge and the fragility of personal identity. Updating the 19th century travelog form, SIGHT UNSEEN layers multiple voices, music and sounds as still images, archival film footage and fragments from Indian "pop" films collage in the creation of this hypnotic and humorous subcontinental meta-tour.

Shown: American Film & Video Festival (Award); Atlanta Film & Video Festival (Award); National Educational Film & Video Festival

Book of Shadows **by Janis Mattox**

Sight Unseen: A Travelog **by Jonathan Robinson**

(Award); SF Museum of Modern Art (SECA Video Art Award); Whitney Museum of Modern American Art.

1991, color/so, 31m, $25 Home Use; $75 Other

Jerry Tartaglia

Holy Mary and Remembrance

HOLY MARY is a visual collage of found footage: Papal fashion and transgender identity are caught in images.

REMEMBRANCE is an exploration of what the narrator describes as his obsession with strong female characters in Italian Opera and in Hollywood movies. The visuals consist of glimpses of an 8mm home movie and optically printed images of Bette Davis in ALL ABOUT EVE.

1990-1991, color/so, 10m, $30

W.C. Thompson

Alaska Stories

ALASKA STORIES is about the human experience. It is about the unexpected. It is about quest and discovery. It is about how we think and feel. Alaska is a beautiful state filled with many natural wonders, but like all our states, it is also a proving ground; oftentimes for the hardest lessons.

Written and narrated by W.C. Thompson, ALASKA STORIES is fast moving and compact, interesting and entertaining. Not the ordinary documentary, it quickly pulls the viewer into the drama and never lets go.

It begins as an adventurous trip through Alaska, but along the way, things begin to happen. It's as though the past merges with the present. Suddenly we're face to face with John Muir, a dog named Stickeen and the glaciers of Southeast Alaska, the mass hysteria of the gold rush of 1898 and the personification of Denali National Park and Preserve.

1992, color/so, 47m, $24.95

***The Brink* by ruth weiss**

ruth weiss

The Brink

"THE BRINK by ruth weiss should certainly be included in any statement on San Francisco individual films and filmmakers...one of the most ambitious first films I've ever seen...synthesis of poetry and image highly structured but containing a residue of very real immediate, almost haiku feeling..." —Stan Brakhage, *Film Culture*

He & She. The caterpillar as symbol. The search for the path to each other. To themselves. To being ALIVE on this planet.

THE BRINK, first shown at the San Francisco International Film Festival and made into a video in 1985, was filmed in and around San Francisco.

1961, b&w/so, 40m, $40 Home Use; $80 Other

Poetry & Allthatjazz (volume I)

"No American poet has remained so faithful to jazz in the construction of poetry as has ruth weiss. Her poems are scores to be sounded with all her riffy ellipses and open-formed phrasing swarming the senses. Verbal Motion becoming harmonious with a universe of rhythm is what her work essentializes.

Others read to jazz, or write *from* jazz. ruth weiss *writes* jazz in words." —Jack Hirschman

POETRY & ALLTHATJAZZ (VOLUME I) is a recording of poet ruth weiss performing her own work with bass player Doug O'Connor at the 1990 Sonoma Salute to the Arts. It includes haiku and playful and intense messages for our times. It features selections from her book, *Desert Journal*, forty days of an inner journey, performed with the audience choosing the days. Thus the poet and musician improvise, jamming in the truest jazz tradition. TURNABOUT, the final piece, is an impassioned call to grow up and care for planet Earth.

1991, color/so, 23m, $40 Home Use; $80 Other

ERRATUM

In Catalog 7, we incorrectly listed Joyce Wieland as co-maker of Michael Snow's ONE SECOND IN MONTREAL.

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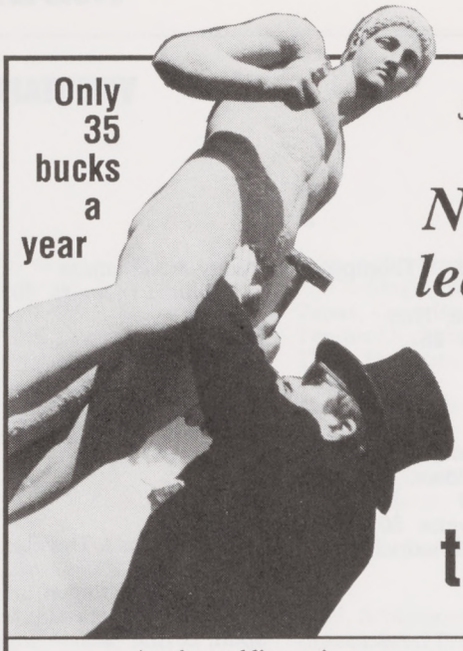

Photo: still from James Broughton's *Pleasure Garden*

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For membership info: FAF, 346 Ninth St., 2nd Fl., San Francisco, CA 94103 (415) 552-8760

FILM·MAKERS' COOPERATIVE

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1992

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at the
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Study the art of film at one of the nation's leading filmmaking departments devoted to innovative personal cinema. The Art Institute is centrally located in the city of San Francisco and is near museums and major exhibition showcases for independent film, such as the San Francisco Cinematheque and the Pacific Film Archives.

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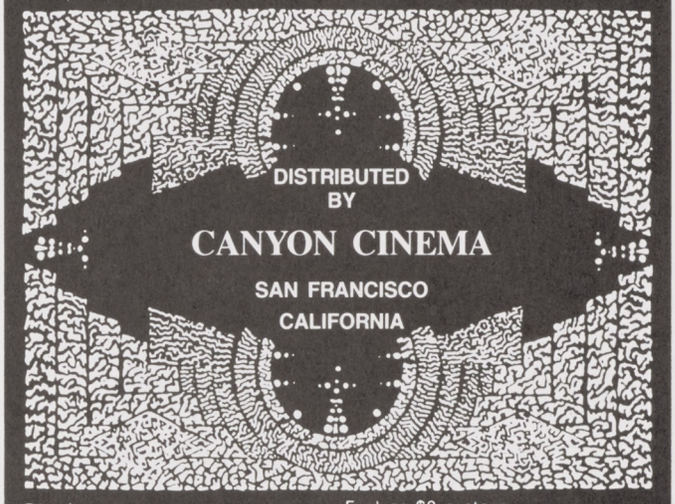
Steve Anker, Ernie Gehr, George Kuchar, Larry Jordan, Janis Crystal Lipzin, Gunvor Nelson, Al Wong.

Recent Visiting Faculty:
Peggy Ahwesh, Abigail Child, Nick Dorsky, Larry Gottheim, Barbara Hammer, Keith Sanborn, Phil Solomon.

SFAI 800 Chestnut St., San Francisco, CA 94133

Canyon Cinema has T-shirts for sale!



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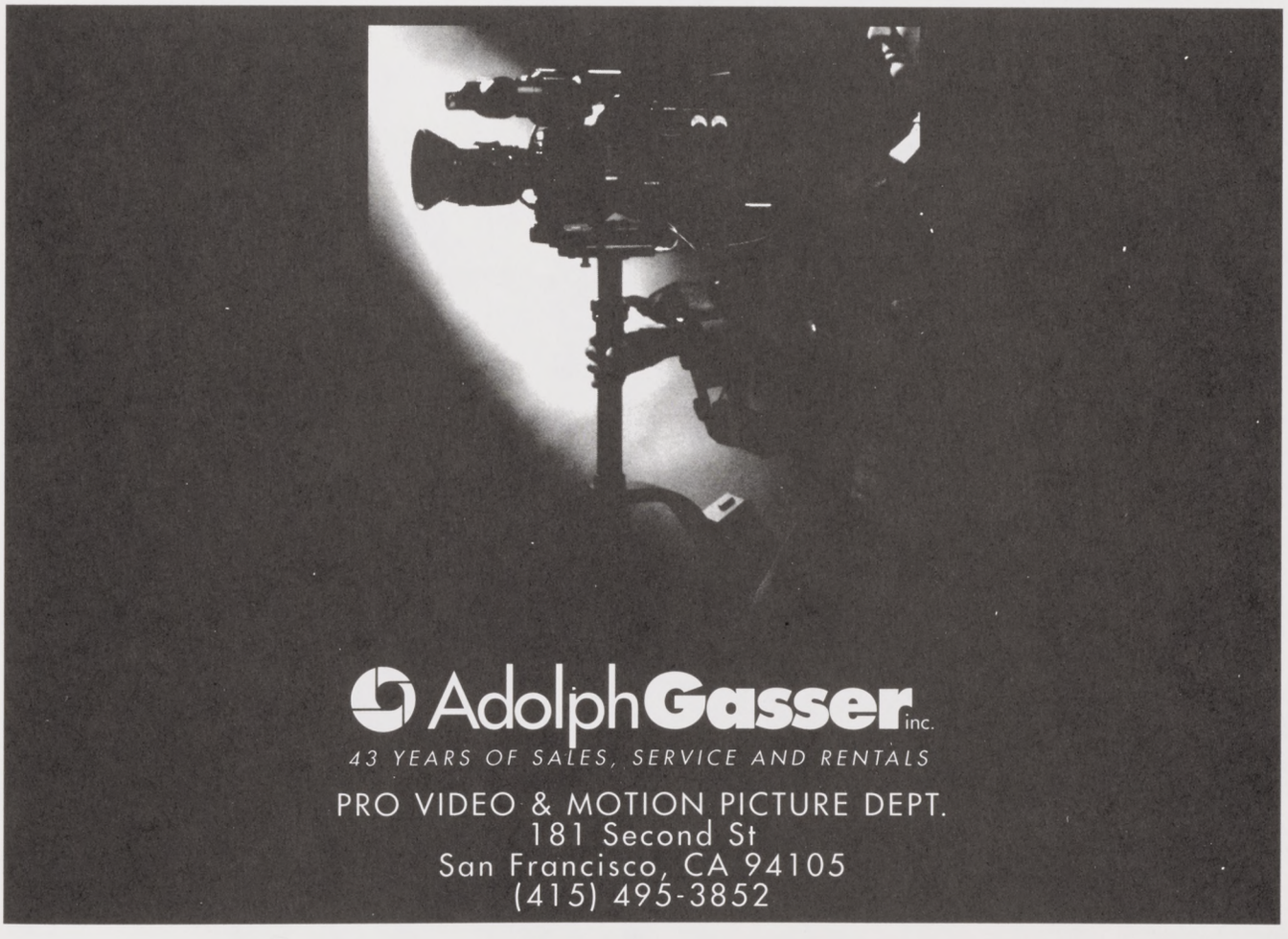

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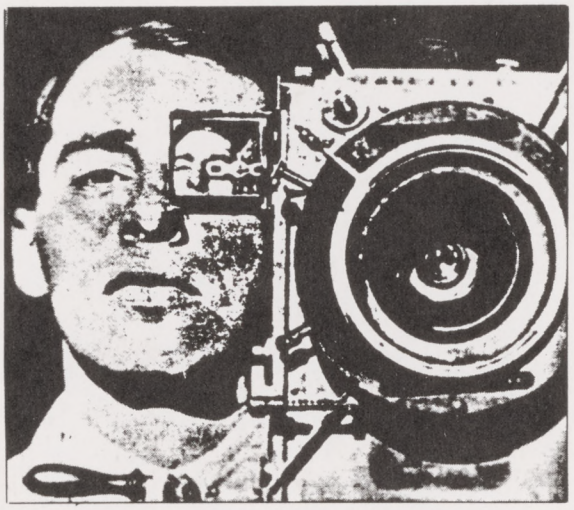

Who says filmmaking doesn't pay? **Canyon Cinema** pays cash on a regular basis to its filmmaker members when their works are rented and sold. In business for more than 23 years, the nation's most successful film cooperative is looking for new films to distribute.

For details contact:

CANYON CINEMA
2325 Third St. #338
San Francisco, CA 94107

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2325 Third Street, Suite 338
San Francisco, CA 94107

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